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# INFORMATION BULLETIN

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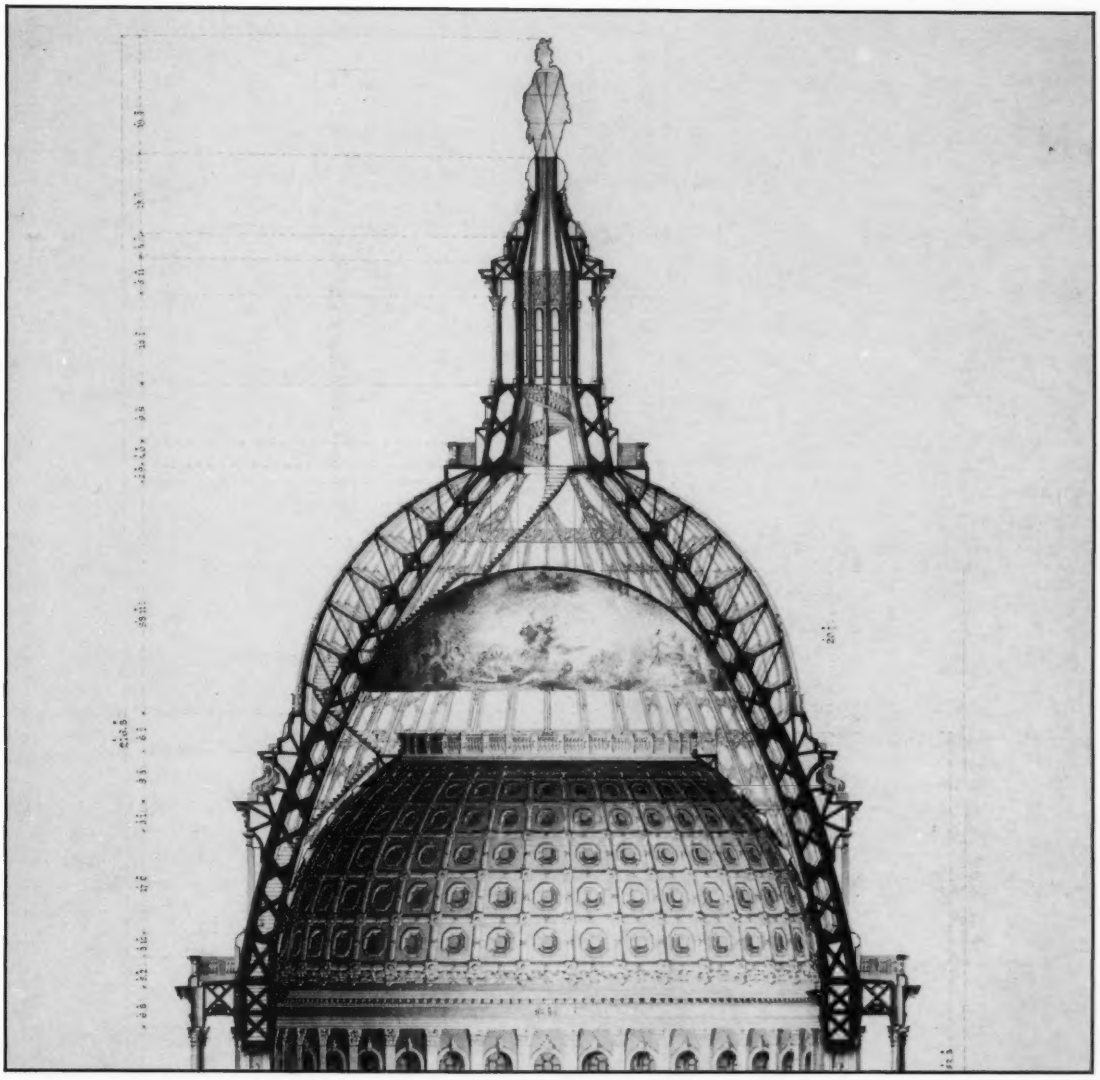

'Temple of Liberty'

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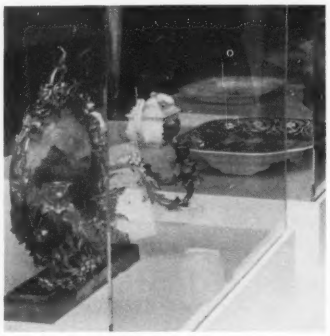
JAMES H. BILLINGTON
Librarian of Congress



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# Visiting the Temple:
## *Congress Members Attend Capitol Exhibition Opening*

The story of the development of the U.S Capitol is told in a new exhibition, "Temple of Liberty: Building the Capitol for a New Nation," that opened in the Madison Gallery on Feb. 24.

Library staff had a sneak preview of the exhibition on Feb. 23, with tours led by Martha E. Hopkins, the exhibition coordinator, Interpretive Programs Office, and Ford Peatross, curator of the Architecture, Design and Engineering Center in the Prints and Photographs Division.

Dr. Billington officially opened the exhibition the evening of Feb. 22 at a reception attended by members of Congress, donors and supporters of the exhibition, Madison Council members and other Library guests. The reception was supported by a grant from the Philip Morris Companies Inc.

"The United States Capitol was the most important of the public buildings planned by the nation's Founding Fathers," said Dr. Billington, "and was, in a way, the centerpiece of the nation itself."

The exhibition, which celebrates the 200th anniversary of the building of the Capitol, traces the fascinating efforts of George Washington, Thomas Jefferson and James Monroe and their architects—especially William Thornton, Benjamin Henry Latrobe and Charles Bulfinch—to create a building that would reflect the democratic ideals of the new nation (see following story).

"The exhibit is part of the project to establish a Center for American Architecture, Design and Engineering within the Library," noted Dr. Billington.

"It is intended to focus private sector support and public attention on the unparalleled Library collections in these particular areas."

Ford Peatross (right), curator of the Architecture, Design and Engineering Center in the Prints and Photographs Division, elaborates on the exhibition to Sen. Ted Stevens (R-Alaska) and his daughter Lily. *Photos by Jim Higgins*

Even though Congress was still in session, several members came to the reception, including Sen. Ted Stevens (R-Alaska), who brought along his daughter Lily; and Reps. Frank Cremeans (R-Ohio); Wes Cooley (R-Ore.); Steve Horn (R-Calif.); Mike Ward (D-Ky.); Matt Salmon (R-Ariz.); Charles Taylor (R-N.C.); John LaFalce (D-N.Y.); and Jim Bunn (R-Ore.). Sen. Stevens came back for a second look on Saturday.

Among the special guests at the opening reception was Anthony Knisely, a descendant of Benjamin Henry Latrobe, who came with his wife and two young sons. And Babette Penton, a descendant of Charles Bulfinch, was also present.

The exhibition was produced by the Interpretive Programs Office in concert with guest curator Pamela Scott, a well-known historian in the field of American architecture. She was editor of the papers of Robert Mills and was co-author of the award-winning *Buildings of the District of Columbia*, part of the multivolume *Buildings of the United States Series* published by the Society of Architectural Historians and the Oxford University Press.

Ms. Scott also wrote the exhibition catalog, which will be published by Oxford University Press on April 28. The cost of the lavishly illustrated 192-page volume will be $21.95 in paperback and $45 in hardback.

The exhibition garnered media attention, with C-SPAN broadcasting three 10-minute live segments from the exhibition the morning it opened, and a "Style" section piece in *The Washington Post* on Feb. 25 by

Twins Joel and Murray Woldman, of Woldman & Woldman Antiques of Alexandria, Va., examine the 1850 ormolu candelabra they loaned to the exhibition. Between the candlesticks is a painting of the west front of the Capitol. Joel Woldman worked in the Foreign Affairs and National Defense Division of the Congressional Research Service for many years.

At the exhibition opening, Andrew Cosentino of the Library's Interpretive Programs Office talks with guest curator Pamela Scott.

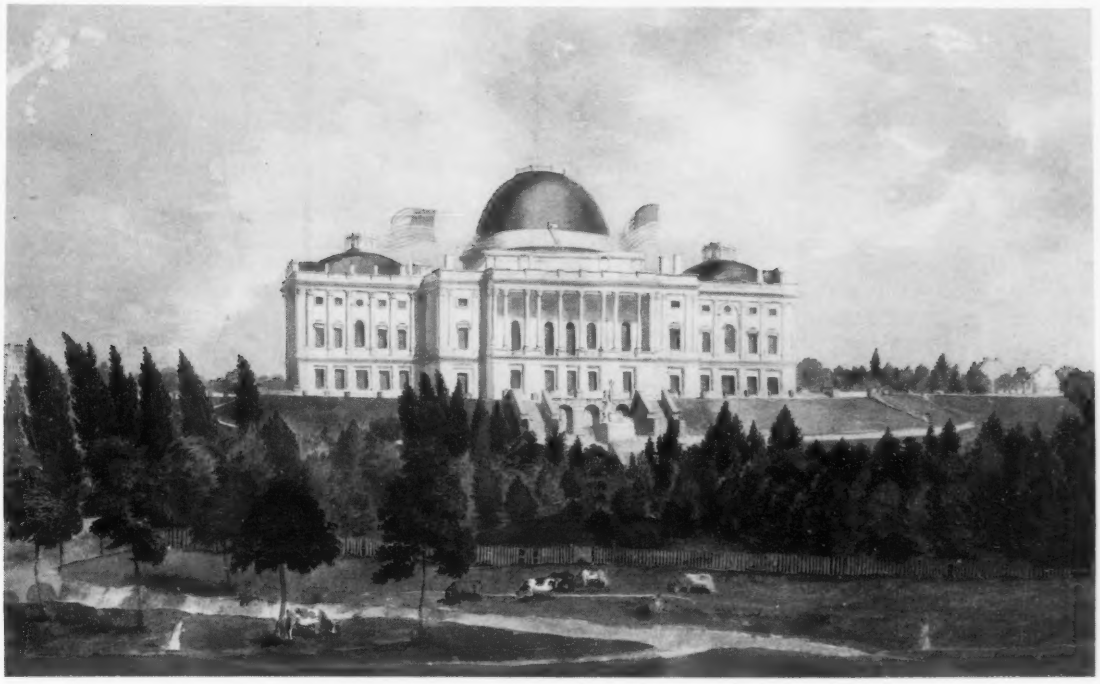
Benjamin Forgey, the paper's architectural critic. He called it "an excellent, informative, celebratory exhibition."

*"Temple of Liberty: Building the Capitol for a New Nation" is on view through June 24 in Madison Gallery, Monday through Friday 8:30 a.m.–9:30 p.m. and Saturday 8:30 a.m.–6 p.m.*

*–Helen Dalrymple*

*Helen Dalrymple is a senior public affairs specialist in the Public Affairs Office.*

# 'Temple of Liberty':
## *Building a Capitol for a New Nation*



An 1828 John Rubens Smith watercolor titled *West Front of the U.S. Capitol*

*by Pamela Scott*

George Washington and Thomas Jefferson were determined that the United States Capitol be a meaningful architectural expression of America's new political and social order.

The Constitution, ratified in 1788, had given the country its governing structure; the Capitol, begun three years later, was still incomplete when Congress first met there in November 1800. Construction of the original building took 34 years and was directed by six presidents and six architects. Opinions among statesmen and designers differed as to how to achieve a symbolically potent yet functionally efficient building within a Neoclassical framework. Conceiving of themselves as inheritors, guardians and conveyors of Western civilization, they slowly built a Capitol that drew upon both American and European emblematic and architectural traditions.

The Capitol was found to be too small soon after it was completed in 1826. Several proposals during the 1830s and 1840s to extend it either to the east or with new legislative wings attached to the north and south led to a second competition in 1850–1851. The Capitol extension dwarfed the original structure, dramatically changing its physical appearance, as Victorian exuberance replaced Neoclassical sedateness.

During both building campaigns, symbolic, aesthetic and pragmatic issues were of paramount concern, as all the participants recognized they were creating America's most important public building. In addition to legislative chambers, committee rooms and offices for the Senate and House of Representatives, the Capitol accommodated the Library of Congress until 1897 and the Supreme Court until 1935.

### Symbols for a New Nation

Symbols are history encoded in visual shorthand. Eighteenth century Euro-Americans invented or adopted emblems—images accompanied

by a motto—and personifications—allegorical figures—to express their political needs. They used them as propaganda tools to draw together the country's diverse peoples (who spoke many languages) in order to promote national political union, the best hope of securing liberty and equal justice for all.

Benjamin Franklin was responsible for suggesting the country's first emblem—a native rattlesnake—and its first personification—Hercules. Both were readily understood by his contemporaries: the snake device conveyed the need for political solidarity among the colonies, while the strength of the infant Hercules was likened to the mighty young nation.

Subsequent devices continued to symbolize national union, while personifications were generally composite figures that fused ideas of Liberty, America, Wisdom or Civil Government. The Capitol's early planners drew upon this small but expressive group of accepted American symbols to convey to the public its actual and metaphorical roles.

**Symbols of Union.** Benjamin Franklin consulted baroque emblem books to find an appropriate symbol for the union of the colonies. A French one provided the image of a cut snake with the motto that translated as "Join or Die." An Italian iconography book stated that snakes symbolized democracy.

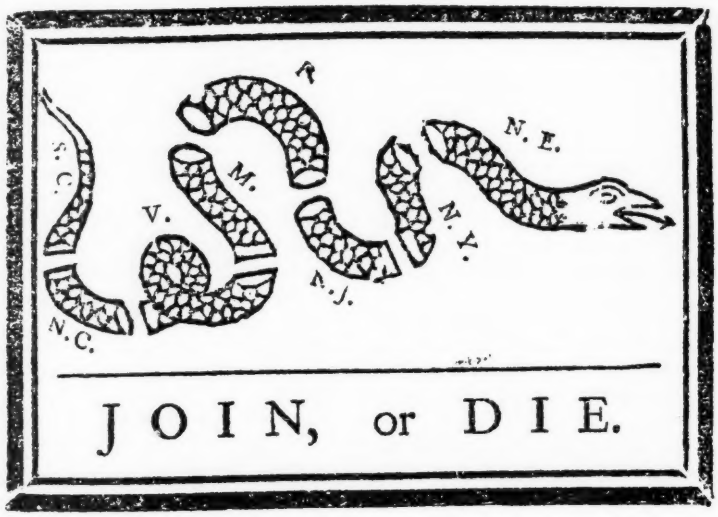
Probably owing to the snake's negative connotations, Franklin and others sought alternative symbols of union. These included a circular chain of 13 links and a Liberty Column supported by hands and arms that represented the states. After the Revolution, national political union was embodied in the Great Seal of the United States. Several groups of 13 elements—leaves on the olive branch, arrows clutched by the eagle, stars above its head and a shield of stripes on its breast—referred to war, peace and the American flag, itself the Revolution's principal symbol of union.

**Eagles.** Eagles were symbols of power from remotest times. They decorated Roman public buildings and were used by Roman emperors to express supreme authority, a tradition passed down to their modern European successors.

Eagles also represented power to Native Americans, who used them as totems and their feathers for ceremonial purposes. In 1782 Philadelphia lawyer James Barton suggested a heraldic eagle as part of the Great Seal of the United States to represent the "supreme power and authority of Congress." Secretary of Congress Charles Thomson made the eagle the seal's primary image. Soon it was adopted widely to express the new nation. Eagles were used extensively in the Capitol's emblematic sculpture, where they served as guardians of Justice, Liberty and the Constitution.

**Personifications.** Using figures from mythology to embody virtues or represent abstract ideas has always been an important part of Western art traditions. Sixteenth century Europeans used images of Amerindians, male and female, accompanied by native birds, animals and plants to represent America by explaining the physical nature of the new world. About the time of the Revolution, European figures of Liberty, often identified by a pike topped by a liberty cap, were Americanized through their native dress, generally feather skirts.

Another female personification considered appropriate to symbolize America, the Greek warrior goddess Athena, was the founder of Athens and goddess of wisdom. Her Roman counterpart Minerva had earlier been linked with Britannia because she was associated with civic virtues. Athena-Minerva's identifying attributes were a helmet and breastplate decorated with a gorgon's head. Female personifications proposed for the Capitol often blended features of America, Liberty and Athena-Minerva to create a new composite figure that exemplified multiple civic virtues.




Benjamin Franklin proposed a rattlesnake as an emblem to convey solidarity among the colonies.

Although Hercules was frequently suggested as an apt figure to express America in the Capitol, he was repeatedly rejected, finally by President John Quincy Adams in 1826. Originally considered a suitable symbol for America because of his physical strength, Hercules exemplified for many Heroic Virtue. He was the ancient hero who battled against tyrants, choosing a life of public service over one of frivolity. Unlike Athena-Minerva, whose attributes could be easily combined with those of Liberty or America, Hercules's lion-skin cape and club suggested savagery to the unlearned. Had these implements been assimilated with the weapons of male Amerindians, the resulting figure would in many minds have projected a negative image of the new republic.

**"Grand Federal Edifice."** One of the most interesting allegories to emerge from the Revolution was the "Grand Federal Edifice," an architectural metaphor to represent the Constitution. It was literally a "Temple of Liberty" slowly being constructed in the pages of newspapers as states gradually ratified the Constitution during 1787 and 1788.

A circular tempietto—a small, circular temple—designed by Charles Willson Peale was built for Philadelphia's grand celebratory parade held on July 4, 1788. Its 13 columns, motto "In union the fabric stands firm" and crowning figure of Plenty provided an actual as well as metaphorical structure to express the nation's most important political goals.

Although the direct antecedent of the Capitol's domed rotunda was the Roman Pantheon, the stage had been set for a central circular room by Philadelphia's and other early American temples, dedicated to the modern world's new religion, liberty.

### "The Most Approved Plan"

Thomas Jefferson decided that the Capitol's design should be chosen by a public competition. Advertisements began appearing in American newspapers in March 1792. The entries were disappointing to the judges—Washington, Jefferson and the commissioners of the District of Columbia. Most of the entries survive to this day; they are a revealing reflection of the talent available among America's amateurs, builder-

*Contrary to the rules established by Renaissance architectural theorists, [Thomas] Jefferson suggested locating both the House and Senate chambers at ground level rather than on the second floor. . . . Apparently, Jefferson wished to emphasize the easy accessibility of America's political system and at the same time the supremacy of the people.*

architects and professionals.

The published guidelines stipulated matters of fact—size and number of rooms and materials—not issues of taste, such as style of architecture, historical association or symbolic meaning. Thus the competitors themselves proposed ideas of how to convey America's new political structure and social order. Their suggestions, ranging from simple to complex, economical to expensive, reflected commonly held beliefs about America's governing population—primarily farmers and merchants—or promoted benefits promised by the Constitution.

Most competitors drew upon Renaissance architectural models, either filtered through the lens of 18th century English and American Georgian traditions or based directly on buildings illustrated in Renaissance treatises. The Capitol's competition coincided with nascent neoclassicism in America, in which forms and details from Greek and Roman architecture were revived.

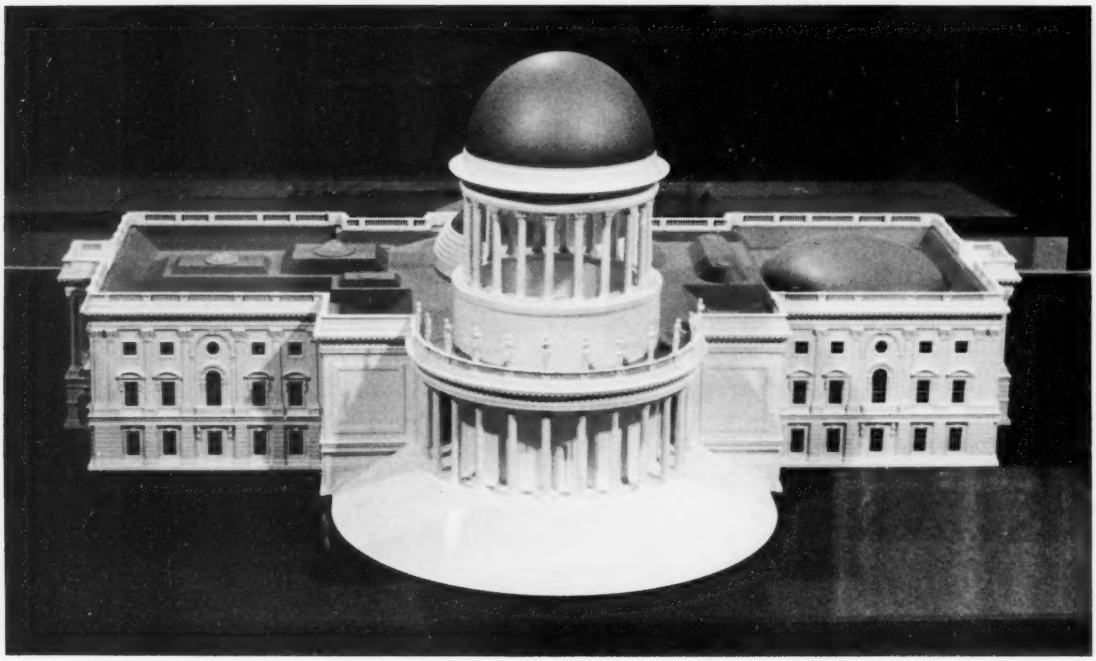
Three of the competition entries were inspired by ancient classical buildings. The Roman Pantheon—the circular domed rotunda dedicated to all pagan gods—was suggested by Jefferson, who later shepherded it through several transformations.

**Invited competition.** The open competition was a failure, as no design submitted was considered suitable. The commissioners then hired Stephen Hallet (1755–1825), a recent French emigré and the only professional architect who competed, to make additional proposals. Hallet's sophisticated drawings were derived from French architectural traditions, but he responded directly to American themes in his proposed symbolic sculpture. He used classical allegories already accepted as relevant to America to convey Revolutionary-era ideals, the structure of the federal government and the history of the discovery, exploration and settlement of the new world.

In January 1793 physician and amateur architect William Thornton (1759–1828) entered the competitive process for the first time. The design he sent directly to Washington immediately captivated the judges who awarded it the first prize. Hallet responded with a final design similar in general outline to Thornton's. A conference held in Philadelphia on July 15, 1793, resulted in a compromise: Thornton's exterior was to be married to Hallet's interiors.

### The East and West Porticoes and Dome

In 1791 Pierre Charles L'Enfant had located his "Congress House" atop Jenkins Hill, "which stands as a pedestal waiting for a monument." He proposed for it a domed rotunda facing west. Subsequent architects designed domes to identify the Capitol on the city's skyline. Impressive central porticoes facing east and west transcended entry points. Rather they drew visitors to the rotunda, perceived from the beginning as a great public meeting place,



A model of the winning design. William Thornton's 1797–1798 addition of a "Temple of Fame or Virtue," with a low Pantheon-type dome and a tall colonnaded temple, was added to the west front to commemorate the Revolution's civic and military heros. Figures in classical garb include Mars carrying a shield, Justice with scales, Abundance with a cornucopia, Hope with an anchor and History with a mirror.

first a monument to Washington, but soon a "Hall of the People," a usage probably proposed by Jefferson.

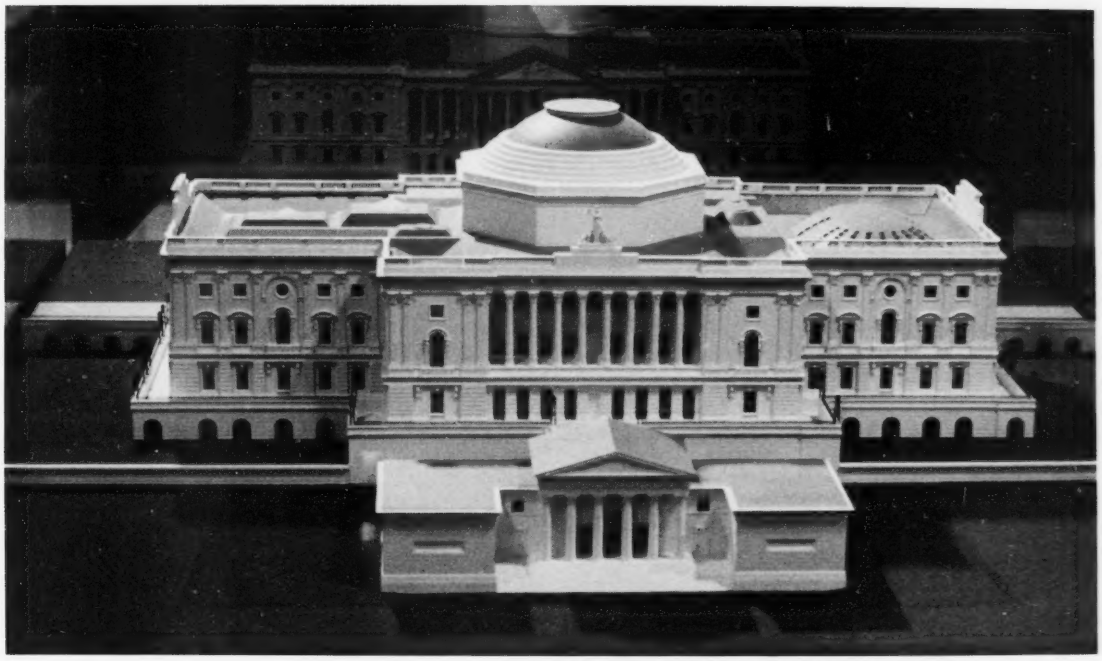
The entire ensemble of dome, rotunda, and porticoes occupied fully one-third of the original Capitol's mass. These symbolic areas were balanced by actual functional spaces—the chambers, committee rooms and offices in the wings. The general outline of the Capitol's compact and coherent exterior was established in 1793. Minor changes were confined to the central section, not constructed until 1818–1826.

**William Thornton.** Winning the Capitol competition in 1793 began William Thornton's (1759–1828) long and distinguished Washington career. Jefferson judged Thornton's Capitol design with its central Pantheon-type dome to be "simple, noble [and] beautiful." As the physician and amateur architect was not capable of overseeing its construction, Stephen Hallet was named superintending architect.

In 1794 Washington appointed Thornton one of three commissioners of the District of Columbia, a position that gave him considerable authority to monitor the Capitol's early development. While Superintendent of the Patent Office (1802–1828), Thornton continued to be consulted by the Capitol's superintending architects. In 1804 he provided architect Benjamin Henry Latrobe with a new plan for the main floor and as late as 1826 served on the jury to choose a design for the east pediment sculpture.

**George Hadfield.** When English-trained architect George Hadfield (1763–1826) was appointed superintendent of the Capitol's construction on Oct. 15, 1795, he brought to the job superb academic credentials, widely praised talent, but little practical experience. The loss of Hadfield's personal and professional papers greatly restricts knowledge of his career. Later architects incorporated some of his suggested changes to the Capitol's design—an octagonal base for the dome and a staircase entry on the east front—but little is known of the three years he spent building the Senate wing's interiors.

**James Hoban.** During the 1790s James Hoban (c. 1762–1821) successfully carried out his winning design for the President's House and supervised Stephen Hallet's and George Hadfield's work at the Capitol. In 1801 newly elected President Jefferson chose Hoban's scheme to erect the hall for the House of Representatives as a free-standing oval room



The design for the Capitol continued to evolve as Benjamin Henry Latrobe proposed reworking the west entrance as a Greek temple around 1811. The six Doric columns emulate the inside portico of the entrance temple for the Acropolis in Athens. He strengthened the association by planning a massive statue of "American Liberty" with some likeness to Athena, because Liberty had founded America just as Athena had founded Athens.

to be attached to the south wing's exterior walls at a later date. Faulty construction of his brick arcade, wood gallery and timber-framed roof led to the room's dismantling in the spring of 1804.

**Benjamin Henry Latrobe.** The collaboration between Jefferson and Benjamin Henry Latrobe (1764–1820), between informed amateur and consummate professional, resulted in the Capitol's most beautiful spaces as well as its most meaningful elements. Latrobe's talent and education placed him at the forefront of European-trained architects working in America during the Capitol's formative years.

He was appointed by Jefferson in 1803 and worked intermittently until the War of 1812 brought the Capitol's construction to a halt.

On Aug. 24, 1814, British troops burned the Capitol. President James Madison reappointed Latrobe in 1815, but he resigned two years later because he was unable to cope with new bureaucratic strictures.

Latrobe's redesign of Thornton's "center building"—the dome, rotunda, porticoes and, in 1815, a projecting west wing—visually diminished the impact of the legislative wings. In 1806 Latrobe and Jefferson designed a new east front to have a compelling colonnade-portico-staircase combination that drew visitors into the rotunda.

By 1808–1809 Latrobe began thinking of refinements, considering novel ways to light the rotunda, designing an exterior sculptural frieze to decorate the dome's octagonal base and planning a separate stately temple entrance on the Capitol's east front. When Latrobe resigned in 1817, he had rebuilt the interiors of both wings twice and was about to build the center building.

**Charles Bulfinch.** Charles Bulfinch (1763–1844) completed the Capitol in 1826, eight years after taking over its superintendence from Latrobe. The major changes he made to Latrobe's west wing exterior were the insertion of a subbasement and an unusual arrangement of double and single columns for its portico.

The high profile of Bulfinch's wood outer dome was suggested by James Madison and John Quincy Adams to ensure that the Capitol be easily identified from anywhere in the city. Although this dome had a short life (25 years), it was often recorded by early photographers and printmakers. Bulfinch left his

most lasting stamp on the Capitol's rotunda, changing its symbolic direction from a monument to a history museum in which America's discovery and settlement by many peoples were recounted. Bulfinch's last work at the Capitol was to landscape its grounds, enclosing them with an iron fence and erecting gatehouses as an entrance from the west.

### The House and Senate Wings

Inadequate funding and material and manpower shortages dictated the Capitol's phased construction. The north, or Senate, wing was begun first because its numerous rooms could house the entire Congress until the south wing was built. In fact, the House of Representatives, Senate, Supreme Court and Library of Congress all moved into the north wing when the federal government settled permanently in Washington in 1800.

Contrary to the rules established by Renaissance architectural theorists, Jefferson suggested locating both the House and Senate chambers at ground level rather than on the second floor. Both were to be double-story rooms with visitors galleries that overlooked legislative proceedings below. However, on the exterior, the main story seemed to be the second story. Apparently, Jefferson wished to emphasize the easy accessibility of America's political system and at the same time the supremacy of the people. Both the first Senate chamber designed by Stephen Hallet and the first hall for the House of Representatives designed by James Hoban were built following Jefferson's suggestion; both were replaced because of faulty construction.

Before the War of 1812, Latrobe redesigned and rebuilt most of the north wing interiors, placing a new semicircular Supreme Court on the ground floor and a new Senate directly above it. Both rooms were vaulted in brick for permanence and grandeur. Only the Supreme Court survived the fire of Aug. 24, 1814, nearly intact.

Anthony Knisely, a descendent of Benjamin Henry Latrobe, attended the opening reception of the exhibition. *Photo by Jim Higgins*

Latrobe demonstrated his genius as an architect in his design for the courtroom and two adjacent vestibules. He achieved the impression of expansiveness in relatively small areas by creating layers of space and varying ceiling shapes and heights. The vestibules contained Latrobe's most memorable symbols, corn cob and tobacco leaf and flower capitals for his newly invented American orders (columns with their capitals and entablatures).

**Senate Chamber.** The present old Senate is the fourth room expressly designed to accommodate the Senate within the walls of the Capitol, including a temporary one while the second room was under construction. Latrobe designed suitable architectural and emblematic sculpture for his two permanent Senate chambers. He decorated his temporary room in 1808 with a frieze of wreaths enclosing the state seals and fasces (a symbol of union) topped by liberty caps.

For his first permanent room, begun in 1808, he combined Greek Ionic columns, a new magnolia flower order, and 13 caryatids (columns in the form of women in classical clothing) carrying shields with the state seals, because the Senate was the "assembly of the states." For his enlarged Senate built after the fire (the present room), Latrobe retained the Ionic order and the caryatids. Plaster models of the latter were destroyed during the 1830s.

**Library of Congress.** During the first five years of Latrobe's tenure he established that the Capitol was to be a living catalog of Western European architectural traditions, including American contributions. The most exotic was his Egyptian Revival Library of Congress. Latrobe's curiosity about ancient Egyptian architecture was probably both

The East front of the Capitol as completed in 1829 by Charles Bulfinch. The wood dome was suggested by James Madison and John Quincy Adams so it could be seen and identified from anywhere in the city.

stimulated and satisfied by illustrated accounts of Napoleon's Egyptian campaigns of 1798–1799. Had his Library been finished, Latrobe's north wing would have housed Greek Doric (Supreme Court) and Ionic (Senate) columns, caryatids, three American orders and the exotic lotus and papyrus columns of the Library. According to ancient and Renaissance architectural theory, columns represented peoples; perhaps Latrobe intended his variety of columns as a symbolic statement about America's diverse population.

When Latrobe added a west wing to the Capitol in 1815 his new Library of Congress spanned its entire facade, with doors opening onto the west portico that overlooked the Mall. Although Latrobe again planned Egyptian decoration, the library actually constructed by Charles Bulfinch between 1818 and 1823 had Greek Revival details, its simple and stately columns based on those of the Tower of the Winds. Bulfinch's library was destroyed by fire in 1851.

**House of Representatives.** Because of its large size, designing and constructing a hall for the House of Representatives proved to be the most difficult of the Capitol's many architectural problems. The weight of the temporary timber-framed roof covering James Hoban's oval House chamber (1801–1804) contributed to its failure. When Latrobe designed a new House chamber in 1804 to occupy the same space, he changed its shape slightly to a hippodrome. This rectangle with two semicircular ends allowed him to devise a roof with skylights, a feature that Jefferson suggested.

The president, who had admired the skylit dome of the wheat market in Paris, insisted that such a ceiling would make the House chamber the "handsomest room in the world, without a single exception." The total destruction of Latrobe's first hall in the 1814 fire allowed him to design the third House chamber as a semicircular auditorium modeled on ancient theaters.

Latrobe reserved the most elaborate decoration for his House chambers because he considered it the body most representative of the people. He chose Corinthian capitals based on the Greek Choragic Monument to Lysicrates, an oft-copied monument in Athens, for the colonnades of both rooms. The first was built of soft brown Aquia sandstone, including a statue of Liberty above the Speaker's chair and four allegorical figures of Agriculture, Art, Science and Commerce carved in relief in the entablature.

For today's Statuary Hall, Latrobe had the Corinthian capitals carved in

"Freedom Triumphant in War and Peace" when she was down for a cleaning in 1993. *Photo by Helen Dalrymple*

Italy of white Carrara marble. They capped column shafts of mottled gray breccia quarried in Virginia, both cool accents in a room with brown sandstone walls. Latrobe acknowledged he used this varied coloristic effect to vie with ancient Roman buildings, one of several statements he made comparing his work at the Capitol favorably with great world monuments.

**The Rotunda and Dome.** During the rotunda's slow evolution, each of the Capitol's architects proposed different solutions for its use, meaning and architectural character. William Thornton originally conceived of the crypt and rotunda together as a pilgrimage place, Washington's burial place and his monument. He proposed placing a white marble equestrian statue in the center of the rotunda and a cenotaph, or empty tomb, directly beneath it.

In 1806 Benjamin Henry Latrobe intended to expand the rotunda's iconography by including 24 niches in the rotunda wall to shelter statues of Revolutionary-era heroes. Four massive semicircular staircases would lead from the rotunda to the crypt and Washington's tomb. In 1817 Congress commissioned from John Trumbull four history paintings of Washington's two most famous military victories and two great civic events, signing the Declaration of Independence and Washington resigning his commission as commander of the Continental Army.

In the 1820s Charles Bulfinch continued to change the rotunda's symbolic direction from mausoleum and monument to history museum. He commissioned eight sculpted panels whose common theme was the discovery and settlement of North America. Narrative panels above the doors depicted pre-Revolutionary events beginning with Columbus's discovery of America. Portraits of great explorers—Christopher Columbus, John Cabot, René LaSalle and Sir Walter Raleigh—decorated the walls above the paintings. Four additional history paintings, installed between 1840 and 1855, continued the theme of the European exploration and peopling of America. They in fact justified its rightness, subtly making official the concept of "Manifest Destiny," the inevitable and desirable displacement of Native Americans as European civilization moved westward across the continent.

**A.J. Davis.** The most important of the Capitol's visual chroniclers was New York architect Alexander Jackson Davis (1803–1892). His pencil sketches, watercolors and measured drawings done between 1832 and 1834 are the most comprehensive record of the Capitol as it was completed in 1826. Soon alterations and additions began changing the building's architectural and symbolic character.

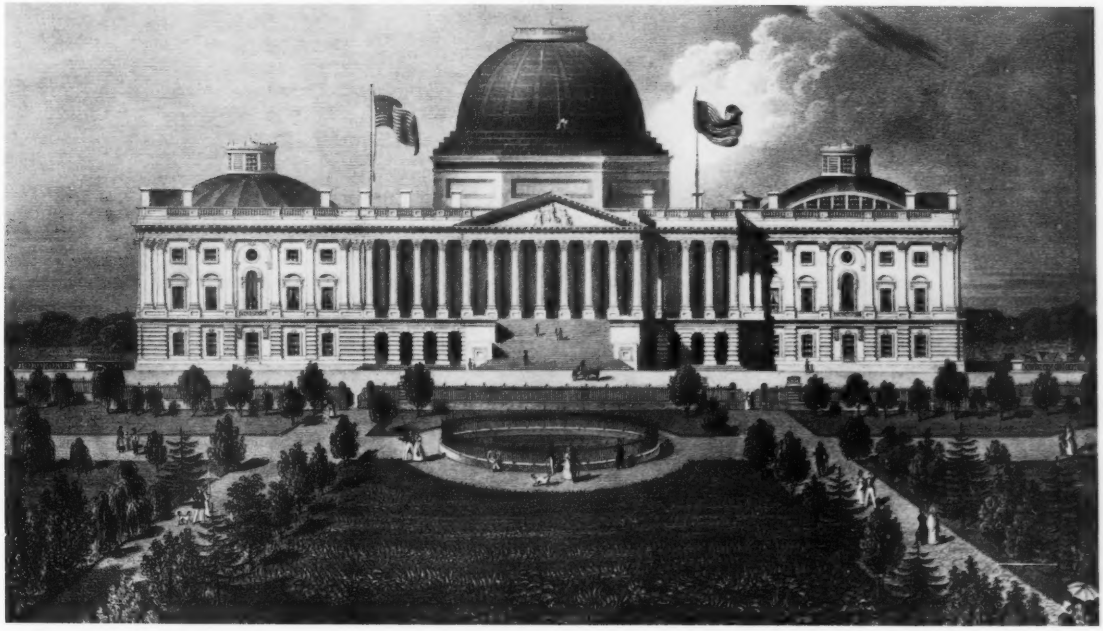
Davis and his partner, Ithiel Town, planned on publishing a portfolio of lithographs or engravings (some of both were done), that recorded in detail the Capitol's interiors. They were competing with a burgeoning industry of printmakers whose exterior views of the Capitol were very popular. Two of Davis's meticulous plans of the Capitol were engraved, the most intricate a reflected ceiling plan of the main story. A few copies of his engraved view of the House chamber survive but probably were never officially published or distributed during Davis's lifetime.

**The Capitol Extended**

By the close of the Civil War in 1865 the Capitol had been transformed from a sedate and self-contained building on a rather small scale to an exuberant and complex one of much greater size. Its breadth extended 751 feet across the brow of Capitol Hill and the feather-crested helmet of its crowning statue, "Freedom Triumphant in War and Peace," rose 287 feet, 5½ inches above ground level.

Philadelphia architect Thomas U. Walter had won the competition in 1851 for the Capitol's extension. He and others presented designs based on three scenarios: making a square Capitol by building an addition on the east, placing new wings directly against the north and south walls or attaching lateral wings to the old building via corridors. The latter, sanctioned by the Senate Committee on Public Buildings, maintained much of the original Capitol's integrity.

**Wings.** The new rectangular chambers were placed in the center of each wing at the suggestion of Capt. Montgomery C. Meigs (1816–1892) of the Army Corps of Engineers. In 1853 Meigs was put in charge of



A lithograph of the completed Capitol by William D. Pratt, rural architect and surveyor. *From Prints and Photographs Division.*

operations. Until 1859 he chose the painters and sculptors who decorated the Capitol extension, suggesting themes to them that expressed Euro-American dominance of the continent.

Italian-born fresco painter Constantino Brumidi (1805–1880) spent 25 years decorating walls and ceilings of commmittee rooms, offices and corridors, as well as the rotunda's frieze and canopy painting. His subjects ranged from a visual dictionary of American flora and fauna to American history primarily told through classical allegories.

**Dome.** The Capitol's cast-iron dome is one of the 19th century's greatest engineering feats, 4,500 tons of iron cantilevered outward 14 feet from the original stone drum. Based ultimately on the dome of St. Peter's in Rome, but immediately on that of St. Isaac's in St. Petersburg, it rises through five successive stages to its crowning cupola and Thomas Crawford's statue of "Freedom Triumphant in War and Peace."

Sen. Jefferson Davis argued that the liberty cap on Crawford's original figure was inappropriate to represent free-born Americans, as in ancient Rome it had been worn by freed slaves. Crawford changed Freedom's headgear to a helmet decorated with stars and an eagle head sprouting feathers "suggested by the costume of our Indian tribes."

Brumidi's canopy painting suspended between the dome's inner and outer shells, "The Apotheosis of George Washington" (1864–1865), continued most of the themes suggested for the Capitol in the 1790s. Washington was elevated to the status of a god amid a cast of allegorical and historical figures that represented American commercial, agricultural and technological achievements. These include scenes of the laying of the transatlantic cable and Liberty handing Ceres, the goddess of agriculture, the reins of a team of horses pulling a reaping machine.

**Pediments.** Capt. Meigs began planning pedimental sculpture for the new wings in 1853, asserting that the Capitol of a "Republic so much richer than the Athenian should . . . rival the Parthenon." He proposed "the struggle between civilized man and the savage, between the cultivated and the wild nature" as a theme to two eminent American sculptors living in Rome, Thomas Crawford and Hiram Powers.

Crawford responded with a design for the Senate wing's east pediment, "The Progress of Civilization," in which Native Americans were "exterminated" (Crawford's word) by a woodsman, soldier, schoolmaster, merchant and industrial worker.

Ways of expressing American life had changed considerably by 1908, when Paul Bartlett began designing sculpture for the south wing's

A photograph, from a glass-plate negative, of the completed Capitol. *From Prints and Photographs Division*

pediment. As befitting its location, the sculptor and a joint congressional committee determined that the subject of the House pediment should be the present "life and labors of the people."

In the "Apotheosis of Democracy," Bartlett planned two figural groups to represent the "labors of agriculture" and the "labors of industry." Although the central group, "Peace Protecting Genius," were still treated as abstract classical allegories, Bartlett's main figures were heroic American farmers and foundry men wearing their everyday work clothes.

### Political and Cultural Influence

The Capitol was an immediate popular success. Descriptions in travel accounts beginning in the 1810s often presented it as an accomplished fact, as did the earliest lithographs and engravings. As soon as Bulfinch's dome was raised, numerous engravings and color lithographs were printed of both facades, but the view from the west was most popular. Distant views of Capitol Hill seen from Pennsylvania Avenue or various elevated sites around the city were more popular in the 1830s and '40s, as they showed the newly planted trees that covered the grounds and provided a dark base upon which the white building seemed to float. Objects as diverse as Staffordshire pottery, jacquard coverlets, bandboxes, embroidered pictures and candelabra used these prints to create memorabilia. Even sheet music covers for patriotic marches reproduced the early printed views of the Capitol.

**The Capitol as Anti-Symbol.** Success of the propaganda to represent the Capitol as America's "Temple of Freedom" can also be measured by its popularity as an anti-freedom symbol in abolitionist literature. As early as 1817, Dr. Jesse Torrey published an allegorical print of the Capitol as the frontispiece in *A Portraiture of Domestic Slavery in the United States.* A group of slaves and their master view the recently burned Capitol, which the text presents as a divine judgment against America because the country sanctioned slavery. The Capitol was portrayed in the background of many abolitionist tracts, as a backdrop for dehumanizing scenes and as an ironic commentary on the dichotomy between the rhetoric and the reality of American liberty, freedom and justice.

**Influence of the Capitol.** Many of America's state capitols built after 1830 were modeled on the national Capitol. A.J. Davis, architect of many state capitols in the 1830s and '40s, brought a great deal of expertise to their design because of his thorough knowledge of the Washington Capitol gained between 1832 and 1834, when he did measured drawings of it.

Unlike other architects who were

*(Cont. on p. 134)*

# From Subway to Splendor:
## *Young Poets Read at the Library of Congress*

Proud parents, flashing cameras, and beaming little faces greeted Poet Laureate Rita Dove Feb. 23 when she presented the poetry program "Young Voices at the Library of Congress" as part of the Library's spring 1995 literary season.

The reading, presented under the auspices of the Gertrude Clarke Whittall Poetry and Literature Fund, was held in the Mumford Room.

The poets were 19 students in grades four through 10 from various schools throughout Washington. Each student read two poems. For many of the students, this was the first public reading of their work.

Beginning with her first term in 1993–94 as Poet Laureate Consultant in Poetry, Ms. Dove has tried to "spread the good news of poetry to the people of this country through published poems that have already been loved and read for years, decades and even centuries and also those poems yet to be written," as she put it.

The idea for the event came last year when Ms. Dove walked into the Poetry and Literature Office at the Library and discovered a large package propped up against her desk. It was from Laurie Stroblas, the founder of the Poetry on the Metro Project. The package contained six posters featuring poems by District of Columbia students that have been displayed on Metro, the public transit system. Later, when Ms. Dove decided to present the work of young local poets in the Library's literary series, she called upon Ms. Stroblas for assistance.

Ms. Stroblas has been an editor and book marketing manager for the National Academy of Sciences and the book manager for the Urban Institute Press. She has taught creative writing workshops to students from several Washington public elementary and middle schools; served as poet in residence at Children's National Medical Center; and led on-site creative writing workshops in museums. Ms. Stroblas has been an Arts Administration Fellow at the National Endowment for the Arts and served on the jury panel for the 1994 Mayor's Arts Awards.

The Poetry on the Metro Project was begun by Ms. Stroblas with an arts education grant sponsored in part by the D.C. Commission on the Arts and Humanities and the National Endowment for the Arts, with cooperation from the Washington Metropolitan Area Transit Authority (WMATA) and the D.C. Public Library System. Her goal was to highlight the creativity of Washington students and to demonstrate the results of arts education and the importance of literacy. Ms. Stroblas enlisted the interest of WMATA, which agreed to display 1,000 posters featuring poems by young writers inside the city's 750 buses.

The series of six different "District Lines" poetry posters feature works by Will Nash Ajayi, Kendra Gray, Damia Mayfield and Rebeccah Watson and others. The posters were displayed for one month, and they will be made available to local libraries and schools for display. Several of these students as well as other young poets participated in the Library of Congress reading.

To introduce the poets, Poet Laureate Rita Dove (right) turns over the microphone to Laurie Stroblas, founder of the Poetry on the Metro Project in Washington, D.C., who in turn introduced . . .

As part of the project, Ms. Stroblas taught free, six-week poetry writing workshops for young people last spring and summer at the Mount Pleasant Library in Washington. Also at each workshop, Jacqueline Potter, a translator and poet, provided students with an introduction on word selection in writing.

"The project's goal was not to turn

. . . Damia Mayfield . . .

every child into a poet but, rather, encourage a child to be expressive by using words and language," said Ms. Stroblas.

"Projects such as these are so vital to the life of our communities," said Ms. Dove, who has received a lot of mail advocating such programs. Literacy is the magic word—"the open sesame"—to the world of possibilities, said Ms. Dove. "Discovering literature from the inside out by writing one's own poems or one's own stories is a marvelous way to introduce the concept of aesthetic reception and personal discovery."

The poems' themes reflected worries about the future of the city, the impact of drugs, the "life" of a dollar bill, love, family roles and the definition of peace. Some of the highlights included Dana Wiggins's "Rolling in my BMW." In the poem, the ninth-grader compares each family member to a part of a car. For example, her "sister is like a radio because she talks and sings a lot."

Damia Mayfield started writing poetry after the death of her brother in 1989. Her poem "Mama's Boy" is dedicated to him. The poem begins: "If other kids can wait for what they ask for without asking their mothers for more, more, more./ When a mother can't afford to give her boys things/ They may go out selling drugs."

"Dollar Bill" by Kevin Branch is written from the currency's perspective: "Hey you! I can't breathe/This wallet is hot. . . . Take me out and head across town to the bank."

Andy Mendoza, a third grader, read a poem entitled "Trouble." The poem described the different situations that got him into trouble. These included forgetting to take out the trash, forgetting to clean out his hamster cage and hitting his little sister.

Third grader Will Nash Ajayi wrote "The Boogie Down Man's Dream," which tells of a boy who dreams of a man who lives in jazz town. Eventually, the boy started "sleeping wild" because he could hear the jazz music playing in his dreams.

Ana Falikova, an eighth grader

. . . Aishah Briscoe . . .

who came to live in the United States three years ago, read "The Best City Ever." It described the buildings and streets of her native Moscow, which only a few of her classmates have seen.

Aishah Briscoe has been writing poems and other short stories for two years. She wants to pursue writing in college. Her poem "Forgotten Soul" hints that society has become numb to the slaughter of innocent children: "Her worst nightmare. A person's cold and silent stare. . . . / To be shot, gunned down for no known cause./Her death was such a terrible loss./For no one will ever know because her death is forgotten like the new fallen snow."

"Happy Birthday, Grandma" by Jeffrey Harvey contrasted sharply. It

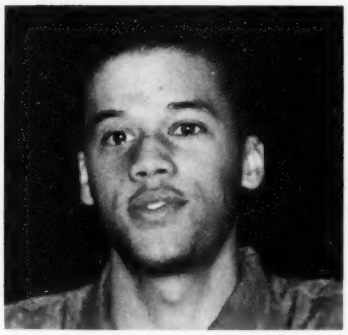
. . . Dana Wiggins . . .

showed how the world can be a little distorted through the eyes of a small child. "Happy birthday, Grandma./It must be real cool to be 300 and don't have to go to school. . . . /Happy birthday, Grandma./ I'll sing it this year./ I'll stand on your right, because that's your good ear."

Ms. Dove said she hoped such an event could be held annually at the Library. "For those who have bewailed the so-called declining culture in this country, I simply say: 'Have you been listening?' These young people offer proof and hope for our cultural legacy."

*—Carroll L. Johnson*

*Carroll Johnson is a communications specialist in Cultural Affairs.*



. . . and Jeffrey Harvey. ***Photos by Yusef El-Amin***

# News from the Center for the Book:
## *Florida Hosts Library-Head Start-Museum Conference*

"I believe that a number of wonderful collaborative projects germinated over the course of the past few days," wrote Claude Stephens, director of education for the Tallahassee Museum of History & Natural Science.

She was writing to the organizers of the Center for the Book's Library-Head Start-Museum partnership workshop, held in Orlando on Feb. 23–25. More than 60 Florida librarians, Head Start teachers and administrators, and museum specialists participated in the meeting, which was organized and hosted by the Florida Center for the Book.

The purpose of the session was to develop guidelines and ideas for cooperative projects that bring libraries, museums and Head Start programs together at the community level to promote reading and family literacy.

"This was our first workshop to focus on a state instead of a region and to include museums," said John Y. Cole, director of the Center for the Book and project director. "We were very pleased with the outcome and hope to continue these efforts in other parts of the country.

The partnership, which emphasizes sharing community resources to foster lifelong learning, is catching on all over the country.

For example, in November and December, the Missouri State Library sponsored workshops for public library and Head Start staffs in five different communities."

The Florida workshop was an extension of the Library-Head Start Partnership Project that began in 1992 with a joint agreement between the Center for the Book in the Library of Congress and the Head Start Bureau of the Department of Health and Human Services.

Workshops were held in Sacramento, Calif. (December 1993); Richmond, Va. (March 1994); and Topeka, Kan. (May 1994).

At the Library-Head Start-Museum conference in Florida, a volunteer from the Orlando Science Center lets Anne Boni of the Center for the Book in the Library of Congress examine a turtle.

A planning conference at the Library of Congress in September 1994 inaugurated the project's new phase—the involvement of museums that serve children (see LC *Information Bulletin*, Oct. 31, 1994).

The major link to libraries is the Association of Library Services to Children (ALSC), a division of the American Library Association.

The Association of Youth Museums (AYM) is the principal partnership link to museums. Youth services advocate Virginia H. Mathews, a consultant to the LC Center for the Book, is the project coordinator.

Principal speakers and session leaders at the Orlando workshop included: Carole D. Fiore, youth services consultant, Florida State Library; William Fillmore, president, Florida Head Start Directors Association; Jean Trebbi, director, Florida Center for the Book; Janet Rice Elman, executive director, AYM; Barbara Zohlman, executive director, Miami Youth Museum; Susan Roman, executive director, ALSC; Mary Bryant, Office of Early Intervention and School Readiness, Florida State Department of Education; Carole Talan, executive director, California Literacy Resource Center; and John Mouton, program manager for Head Start, Federal Region

IV, Atlanta. On Feb. 23 participants enjoyed a special program at the Orlando Science Center.

Other participants included Janice Barnes, Early Childhood Services Inc., Panama City; Lehman Barnes, Museum of Science and History, Jacksonville; Gladys Bell, Orange County Head Start, Orlando; Shirley Bowman, Child Development Services of Northeast Florida; Lisa Broadhead, Bartow Public Library.

Richard Brosnaham, Historic Pensacola Village; Betty Camp, Florida Museum of Natural History, Gainesville; Pat Cantley, Agriculture & Labor Program, Fort Pierce; Sandra Carden, Collier County Public Schools, Immokalee; Georgann Carlton, Explorations V Children's Museum, Lakeland.

Robert Carroll, Melbourne Kiwanis Club; Linda Crowder, the Children's Museum of the Highlands, Sebring; Billy Cypress, Ah-Tha-Thi-Ki Seminole Tribal Museum, Hollywood; Essie Denoms, Broward County Division of Libraries; Maria Dominguez, Palm Beach County Library System.

Jean Ecklund, Redlands Christian Migrant Association, Immokalee; Regina Faison, Sarasota Day Nursery; Katie Finnerty, Orange County Head Start, Orlando; Gordon Formsma, Escambia County Head Start, Pensacola; Sandra Gardner, Broward County School Board, Fort Lauderdale.

Beverly Graham, Northeast Florida Community Action Agency, Jacksonville; Annie Grimes, Migrant Head Start Project, Haines City; Jane Huang, Simonole Tribe of Florida Library, Hollywood; Lisa Hurley, Norton Gallery of Art, West Palm Beach; Virginia Irving, Happy Workers Day Nursery, St. Petersburg.

Karen Jensen, Monroe County Public Library System, Key West; Marge Johnson, Seminole County Public Library System, Casselberry; Sarabeth Kalajian, Venice Public Library; Hester Kauffman, Osceola County Library System, Kissimmee; Pam Kautz, Pinellas County Opportunity Council, Largo.

**William Fillmore, president of Florida Head Start Directors Association, and Susan Roman, the executive director of the Association of Library Services to Children, participated in a panel discussion of how Head Start, museums and libraries can work together to foster reading; during the panel discussion, Richard Brosnaham, of Historic Pensacola Village, makes a point as Martha Lazor, of the West Florida Regional Library in Pensacola, listens.**


**Library of Congress Memberships Available:**
***Includes Subscription to* Civilization *Magazine***

Associate membership in the Library of Congress, which includes a year's subscription to *Civilization: The Magazine of the Library of Congress*, is available for annual dues of $20 (see LC *Information Bulletin*, May 2, 1994).

To receive *Civilization*, call (800) 829-0427 to pay by credit card, or send check or money order, payable to *L.O.C. Associates*, to:

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Information Bulletin 84LC01

# Law Library's Training for Legal-Database Partners Begins

LC's Law Library has begun the first of what it envisions will be many training sessions to enlist the participation of countries around the world in its Global Legal Information Network (GLIN).

On Feb. 6, legal and computer staff from the legislatures of Argentina, Kuwait, Poland and Ukraine began a monthlong course in how to analyze, abstract and input their countries' legislation on-line. They also learned how to transfer these files to the headquarters of the GLIN project in the Law Library.

The history of GLIN began in the 1950s, when the Law Library's former Hispanic Law Division created a card file to index the laws printed in the official law gazettes of those jurisdictions that had no indexes. In the 1970s, these files were put on-line.

While this file can still be searched on-line, the GLIN project will greatly expand both the number of countries involved and the possibilities for foreign legal research. The GLIN partnership allows members to perform work at remote locations that used to be done in the Law Library.

Graciela Rodriguez-Ferrand, the Law Library's Argentine legal specialist; Dr. Domingo Arnaldo Bravi of Argentina; Oksana Horbunova of Ukraine and Jamal al-Shehab of Kuwait at the opening conference. *Photos by Yusef El-Amin*

To prepare for this transition of workload, the Law Library hosted a three-day conference on Nov. 28–30, 1994, to provide the first hands-on training for participants. Rubens Medina, the law librarian and GLIN project director, began that session by introducing Dr. Billington, who officially opened the conference.

In attendance at the organizational meeting were representatives from Argentina, Brazil, Kazakhstan, Kuwait, Mauritania, Paraguay, Poland and Ukraine as well as from the World Bank and the Inter-American Development Bank.

Guest speaker Marybeth Peters, Register of Copyrights, also addressed the group about the ramifications of copyright in the context of electronic databases.

An Internet service provider presented a series of steps each country must take to connect to the Internet as a node for full GLIN participation.

During the preliminary conference, Nick Kozura, the project's technical manager, explained that the GLIN project is being implemented in stages because many countries belong to the network but not all have local workstations.

In its final form, GLIN will have partners worldwide that electronically transmit data from their local workstations to the Law Library via the Internet. They will be able to send full-text images of statutes and regulations along with abstracts and subject terms for the laws in their original, official language.

LC analysts then will be responsible for quality review and for creating English-language abstracts to accompany each entry, making the entire file available to all nations participating in the project.

Important experience was gained from the prototype that connected workstations in Brazil and Mexico with the Law Library. For example, officials in a federal court in Brazil and from the Mexican legislature volunteered to help the Law Library work on a test system, which was inaugurated in October 1992. Ellen Gracie Northfleet, a federal judge from Brazil, became interested in the GLIN project when she was a visiting scholar at the Library. She aided in GLIN's implementation in her native country.

During the February GLIN

Wajech al-Mansur of Kuwait (standing, left), Katarzyna Nowosad of Poland, Vitaliy Pashkovsky of Ukraine and Luis Adolfo del Fiore of Argentina watch as Law Library GLIN technical instructors Luis de Castro and Christine Anderson demonstrate an aspect of the program in the Law Library training room.

training session, Law Library staffers presented courses in the technical components of the program as well as the legal and theoretical aspects of the project. In developing GLIN's precursor, the personnel of the former Hispanic Law Division (now part of the Law Library's newly formed Western Law Division) undertook the creation of a legal thesaurus, which was used as the foundation for organizing terms input into the file. The current training teaches the GLIN participants how to use GLIN's thesaurus in their home countries.

Participating in the monthlong GLIN program at the Law Library in February were two groups, legal analysts and technical information specialists. The legal analysts were: Faisal al-Haidar (Kuwait), Ewa Chmielewska-Gorczyca (Poland), Nelida Ines Diaz de Frabosqui (Argentina), and Serhiy Pylypenko and Oksana Horbunova (Ukraine). The technical personnel were: Wajech al-Mansur (Kuwait), Luis Adolfo del Fiore (Argentina), Katarzyna Nowosad (Poland) and Vitaliy Pashkovsky (Ukraine).

—*Carroll Johnson and Natalie Gawdiak*

*Carroll Johnson is a communications specialist in Cultural Affairs and Natalie Gawdiak is a writer-editor in the Law Library.*

GLIN Technical Manager Nick Kozura (seated, left), Nelida Ines Diaz de Frabosqui of Argentina; Ewa Chmielewska-Gorczyca of Poland; Faisal al-Haidar of Kuwait; and Serhiy Pylypenko of Ukraine discuss international law with GLIN instructor Dario Ferreira (standing, left) and Law Librarian and GLIN Project Manager Rubens Medina.

# The Supreme Court in World War II:
## *Property Rights Decisions*

The U.S. Supreme Court trampled property rights during World War II, citing wartime necessity.

So suggested James Ely Feb. 9 in the second lecture in a series on the Supreme Court during World War II.

A series of six lectures is being sponsored by the Friends of the Law Library of Congress and the Supreme Court Historical Society.

Deputy Librarian of Congress Hiram L. Davis. *Photos by Steve Petteway*

The lecture was held in the newly renovated Northwest Curtain, off the Jefferson Building's Great Hall. About 150 Library staffers, judges, legal scholars and groups of Washington attorneys attended.

In opening remarks, Deputy Librarian of Congress Hiram L. Davis noted the law collection at the Library is the largest in the world. Looking back over the years, he praised Chief Justice Harlan Fiske Stone for testifying before Congress to increase the Law Library's budget appropriation, resulting in a jump from $3,000 to $50,000 in fiscal 1931.

Dr. Davis also noted that the Library is fortunate to have the papers of many Supreme Court justices.

"The papers of the Justices are among the most noteworthy in our care at the Library of Congress. Although our holdings for the Stone court are particularly rich, the collections of 37 justices and chief justices make the Library a unique setting for the study of American constitutional history," Dr. Davis said.

Mr. Ely was introduced by Associate Justice Byron White, a now-retired Kennedy appointee. Justice White explained that the government has the right to seize property to build railroads, roads, dams, military bases and public buildings. In wartime, it also can seize natural resources and their means of production if they are deemed critical to the war effort, he said.

According to Mr. Ely, the Supreme Court virtually ignored property rights during World War II. He listed a number of cases, including several springing from what he called "the most extensive price control scheme in American history," the Emergency Price Control Act.

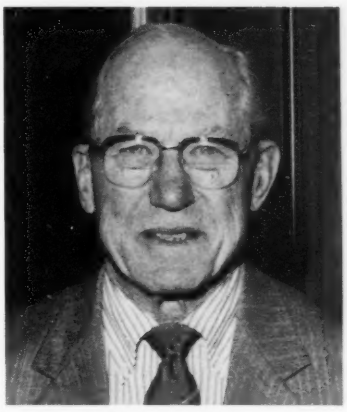
He also listed cases of "takings" ranging from invasion of airspace by the armed services over a farmer's barn to the closing of a California gold mine because it was not essential to the war effort.

"The Supreme Court relied on war as an all-purpose justification. It took a hands-off approach and rarely questioned political branches of government or their actions in wartime," he said.

Mr. Ely is a professor of law and history at Vanderbilt University. He is author of *The Guardian of Every Other Right: A Constitutional History of Property Rights.*

His extensive survey of property rights cases in which the high court found in favor of the government was the basis of his lecture. He concluded that the court was influenced by the mood of the country at the time: self-sacrifice in the interest of the war effort.

"The prevailing sentiment worked its way into judicial decisions," Mr. Ely said. "Property rights paled when compared to the sacrifices of other institutions," such as businesses, unions and organized groups.



Justice Byron White, a now retired Kennedy appointee, introduced the lecturer . . .

Mr. Ely said the court's decisions had the effect of creating a rift in the Constitution by holding First Amendment rights higher than property rights, and therefore more worthy of protection.

Calling it a "double standard of the Constitution," Mr. Ely said, based on his research, "it has no basis in text or the views of the framers."

After the lecture, attendees viewed a collection of original documents of Supreme Court justices from the Manuscript Division assembled by David Wigdor, assistant chief of the Manuscript Division.

The series of manuscripts from the justices' personal papers document the evolution of a dissenting opinion, that of Justice Wiley Rutledge in the 1944 case of *Yakus v. U.S.*, in which the court sustained the Emergency Price Control Act of 1942. The act had controversial jurisdictional arrangements, wrote Dr. Wigdor in the display captions. For example, the Office of Price Administration was given congressional power; and state and federal courts were charged with civil and criminal enforcement but were not allowed to consider the underlying orders or regulation. That job was left up to the Emergency Court of Appeals, something Justice Rutledge believed "combined elements which violated both due process and judicial authority."

At the time *Yakus* was being decided, Congress was considering revisions of price control legislation, and the Rutledge dissent was examined in detail by the banking committees. The legislation was revised to bring the enforcement procedures into greater conformity with traditional due process requirements.

A future lecture, "First Amendment and Civil Liberties in World War II," will be held at 6 p.m. April 27 in the Great Hall of the Library's Jefferson Building. Associate Justice Anthony M. Kennedy will introduce Professor Anthony Freyer of the University of Alabama.

On May 10 Associate Justice Sandra Day O'Connor will introduce Professor Dennis Hutchinson of the University of Chicago Law School. He will discuss Justice Robert Jackson and the Nuremberg Trials.

Tickets are $25 a person. For reservations, call (202) 543-0400.

—*Yvonne French*

. . . Professor James Ely of Vanderbilt University.

**Capitol** *(Cont. from p. 126)*

content with flanking a central dome with legislative chambers, Davis copied many of the Capitol's room shapes and decorative details. Latrobe's American orders so impressed him that he used them on many public and private building designs, including one of his submissions in the Richmond Washington Monument competition in 1849.

**Capitol Extension and Advertising.** Most prints of the Capitol done before 1850 concentrated on the building and its grounds, while those of the Capitol extension centered it in a panorama of the burgeoning city of Washington. Many late 19th century commemorative objects showing the Capitol were made for tourists and often included views of several buildings and monuments. These prints and memorabilia had a limited audience, but advertisements using the Capitol as a backdrop reached the masses. The message they intended to convey was not only the national availability of manufactured and packaged goods but the cachet of quality and dependability.

**Conclusion**

Writing to Benjamin Franklin in 1782, patriot Robert Morris remarked that "in a Government like ours the Belief creates the Thing."

Certainly the belief of what the Capitol could convey about that government sustained the many statesmen and architects who created it. Conceived in the spirit of ancient republics, slowly built to embody the political and social values of the Constitution and nurtured by the continuous unfolding of national events, the Capitol's art and architecture presents the broad sweep of American aspirations and history.

Today the Capitol is a distillation of 200 years of what Henry James, writing in *The American Scene* in 1907, called the "whole American spectacle." Even before it was finished, numerous prints began to make the Capitol a familiar icon, as architecturally vital and ambitious as the institutions it housed.

Martha E. Hopkins of the Interpretive Programs Office, which mounted the exhibition, is coordinator of the exhibition. It is made possible by grants from the Library's James Madison Council and the Philip Morris Companies Inc.

*Pamela Scott is the Guest Curator for "Temple of Liberty." This article was excerpted from the exhibition catalog.*

# PUBLICATION

The *Annual Report of the Librarian of Congress* for 1993 has just been released for public acquisition. It was submitted to Congress earlier by Librarian James H. Billington and accepted by the legislative body.

The report, for the fiscal year ending Sept. 30, 1993, describes the Library's activities in its three buildings in southeast Washington, D.C., and in national and international outreach programs.

Of particular note in the Librarian's report is the high level of service to the 103rd Congress, which included 129 new members. The Congressional Research Service, the arm of the Library that works exclusively for Congress, provided service to every member and every committee of the legislative body during 1993, responding to more than 615,000 congressional requests.

During the year, the size of the Library's collections grew to 104,834,652 items, while 27,456,787 items were processed, cutting the backlog of uncatalogued items by 18.2 percent.

Two major exhibitions, "Rome Reborn: The Vatican Library and Renaissance Culture," Jan. 8 through April 30, and "Scrolls from the Dead Sea: The Ancient Library of Qumran and Modern Scholarship," April 20 through Aug. 1, together attracted some 400,000 visitors.

April saw the beginning of new electronic access to the Library's bibliographic databases and other records over the Internet. Early in the fiscal year, the Library of Congress News Service began offering information about the Library to computer users dialing in over telephone lines. The News Service received more than 10,000 calls in 1993.

The Development Office provided guidance for obtaining private support to offices throughout the Library. In fiscal 1993, the Library received a total of $8.4 million from private donors, foundations and corporations, a 74 percent increase over the amount received in fiscal 1992.

The year also saw the opening of the Library of Congress Child Care Center on Capitol Hill after years of work for its establishment to serve children of legislative branch employees.

The Exchange and Gift Division celebrated its 50th anniversary in 1993. The Division has established official exchanges with all the nations of the world and amassed the most comprehensive collection of foreign official government documents found anywhere.

Also during the year, items relating to Irving Berlin, George and Ira Gershwin, Richard Rodgers and Jerome Kern were added to already unsurpassed holdings of American theater materials.

The Manuscript Division received the papers of U.S. District Court Judge John J. Sirica, who presided over court cases that led to the resignation of President Richard M. Nixon in 1974.

Columbian historian Germán Arciniegas gave the Library a collection of research documents of the Vespucci family of Florence from the 14th century through the Renaissance.

The Americas were named after Amerígo Vespucci.

The Archive of Hispanic Literature on Tape acquired recordings of three noted women authors, Rosa Chacel, Soledad Puértolas and Rosa Montero, who were recorded in Spain.

These and other Library activities are described in the 1993 annual report. The paperbound publication is available from the Superintendent of Documents, PO Box 371954, Pittsburgh, PA 15250-7954, for $4.75. Cite stock number S/N 030-000-00260-1 when ordering.

# MEETING

**Institute on Federal Library Resources**

The 21st annual Institute on Federal Library Resources, sponsored by the School of Library and Information Science, Catholic University of America, will be held in Washington, D.C., July 24–Aug. 4.

Frank Kurt Cylke, the academic director, announced that the carefully planned curriculum will: identify the role of the federal libraries, information centers and data banks in the federal library community; discuss the implication of the National Commission on Libraries and Information Science's posture as related to federal libraries; identify resources, publications and specialized services provided by federal libraries; identify resources available through major government clearinghouses, such as the National Technical Information Service (NTIS) and the Defense Technical Information Center (DTIC); compare the in-operation or the in-process development of the major federal library and information services; identify and articulate the functions performed by the Federal Library and Information Center Committee.

Participants will be addressed by 28 directors of federal information programs and several membership association representatives.

Information regarding the institute may be obtained by contacting the School of Library and Information Science, Catholic University of America, Washington, DC 20064; telephone (202) 319-5085.

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